PLANET OF THE DALEKS

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME

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code: SSS ~ Terry Nation

The Doctor sends a message to the Time Lords via the TARDIS' telepathic circuits, before collapsing in a coma. The Ship materialises on the hostile jungle planet of Spiridon where, unable to rouse the Doctor, Jo goes out to look for help. Outside, she finds plants that spit fluid, some of which lands on her hand. Wandering through the jungle, she then comes across a spaceship.

The Doctor recovers and tries to leave the TARDIS. He is surprised to find that the door is jammed, and more alarmed when the oxygen supply begins to run out.

Jo meets two of the spaceship's crew, Taron and Vaber, who agree to help her. She is left alone while the two men go to fetch the Doctor, and has to hide as an invisible entity comes aboard the ship and begins to search...

The Doctor is freed from the TARDIS, which had become encrusted with a sponge-like fungus from the spitting plants, and he recognises his rescuers as Thals. Suddenly the party hear a strange noise of something in distress. They investigate, and the Thals use paint sprays to reveal the source as an invisible Dalek, which is now dead. The Doctor discovers that the Daleks are trying to master the native Spiridons' secret of invisibility, while the Thals are on a suicide mission to prevent this.

A fungus growth appears on Jo's hand where the fluid from the plant touched her, and she becomes ill, eventually collapsing.

The third member of the Thal party, Codal, is captured by a Dalek patrol. The Daleks have found the Thal ship and, although the Doctor tries to intervene, they blow it up. The despairing Doctor is escorted to the Dalek base and placed in a cell with Codal.

The remaining Thals see a ship crash-land in the jungle. They find three Thal survivors who tell them that somewhere on Spiridon there are ten thousand Daleks!

Jo comes round to find herself in a cave, tended by a friendly Spiridon named Wester. Her affliction is cured and, with Wester's help, she steals into the Dalek base.

The Doctor and Codal escape from their cell and meet up with the other Thals, who have entered the base through the ice volcano shafts which the Daleks use for their cooling systems. Pursued by Daleks, they descend to the lowest level of the base, where they seal themselves in a refrigeration plant - beyond which they see the Dalek army frozen in suspended animation. The Daleks begin to cut their way in, but the Doctor's party escapes up a ventilation chimney by using a sheet of plastic to form a makeshift balloon, floating upwards on the hot exhaust gases from the refrigeration unit.

Jo follows a Dalek patrol out into the jungle, where she finds the Doctor. The Daleks are recalled to their base and prepare to release bacteria into the air that will destroy all life on the planet. Wester warns the Doctor of this, and the Time Lord organises an attack with three objectives - to stop the bacteria, to ensure the Dalek army remains inactive and to prevent the Daleks invading other planets with the secret of invisibility.

Vaber goes to retrieve some hidden bombs, planning a suicide mission, but he is captured by the Daleks and killed. Taron and Codal have followed him, however, and they are able to escape with the only remaining bomb.

The Doctor organises the ambush of a Dalek patrol, pushing the creatures into an ice pool where the cold kills them. Disguised as prisoners and escort, he and some of the Thals then enter the Dalek base. Wester is able to stop the Daleks releasing their bacteria, but dies in the process. The Daleks see through the intruders' disguises, forcing them to flee. Once more the Doctor's party lock themselves in the refrigeration plant.

Left behind on the planet's surface, Jo and a young Thal named Latep see a ship arrive. They watch as the Dalek Supreme emerges and moves off to the base.

The Dalek Supreme announces that it is time for the army to awake. The refrigeration equipment is switched off and, slowly, the Daleks begin to move. The Doctor and Taron place their bomb in a fissure in the rock wall, and it explodes. At first nothing happens, but then a low rumbling is heard and the Doctor realises they have activated the ice volcano. He and the Thals hurry to escape as molten ice begins to flood through the complex, freezing the Daleks for centuries to come.

With the threat ended, the Thals use the Dalek ship to return to Skaro. The Doctor and Jo then run for the TARDIS as the Dalek Supreme and his aides arrive, having escaped from the base. The pair free the fungus from the TARDIS door and rush inside. The Ship dematerialises, leaving the Dalek Supreme stranded on Spiridon.

125. 2 D 35 — 6 35. EXT. TARDIS & JUNGLE. DAY.
Low CS Knife attacking sponge.

(2L-E. Dl. 3C. 1D(pushing 3's cable)

Pull out to 3s. CODAL L.f/g/VADER/TARON

(TARON & VADER TACKLING THEIR WAY THROUGH THE SPONGES THAT ENVELOPE THE TARDIS. CODAL STANDING GUARD.

THEY RIP THEIR WAY THROUGH THE SPONGE. AND TEAR IT ASIDE. THEY ARE WEARING CLEAR PLASTIC GLOVES AND HEAD COVERINGS. THE SPONGES/ARE SPITTING SPORES.

126. 3 C
Low 2s. fav.VADER/TARON with spitting sponge in R. f/g.

THE TWO MEN CONTINUE WITH THEIR WORK UNTIL ENOUGH SPONGE IS RIPPED AWAY TO REVEAL THE DOOR OF THE TARDIS.

Recording Pause

TARON WRENCHES IT OPEN AND THE DOCTOR, SLUMPED AGAINST ITS INSIDE, COLLAPES OUT.

127. 3 C
Cutaway: CS Sponge spitting L-R.

TARON AND VADER PULL THE DOCTOR AWAY FROM THE TARDIS AND SURROUNTING SPONGES. THE DOCTOR GASPING IN AIR LIKE A MAN RESOUED FROM DROWNING.

128. 2 D 35
Low MS Doors opening. See TARON enter.

129. 3 C
Cutaway a/b Pan up to CODAL

AS THEY PULL HIM CLEAR, HE IS SPLASHED BY SOME OF THE SPORES FROM THE SPONGES.

130. 2 E
a/b Pull out in front of group. As they come fwd. ending high group: CODAL/VADER/DOCTOR/TARON

GROUP FINALLY REACH AREA OUT OF RANGE OF THE SPONGES AND TARON AND VADER PULL OFF THEIR PROTECTIVE COVERINGS.)

DOCTOR: Thank you. Thank you very much.

(1 next)

(130 on 2)

DOCTOR: How did you find me?

TARON: A girl we met.

VADER: She told us where you were.

DOCTOR: Jo! Is she all right?

TARON: She should be.

VADER: We left her hiding in the wreck of our craft ...

TARON (TO CODAL) Circle round the area, See if there's any activity ...

(CODAL MOVES OFF. TARON GIVES HIS ATTENTION BACK TO THE DOCTOR)

As CODAL goes, track in to 3s. VADER/DOCTOR/TARON

131. 1 D 24
C3s. VADER/DOCTOR/TARON's flank.

VADER: What are you staring at?

Ease in to 2s. VADER/DOCTOR

DOCTOR: Its just that ... I seem to know you.

VADER: That's hardly likely.

DOCTOR: Where are you from?

132. 2 E
MCU TARON

(1 next)

(132 on 2)

133. 1 D
2s. a/b.

TARON: A planet many systems from here...

DOCTOR: Skaro! Of course .. Skaro .. you're Thals.

134. 2 E
a/b

TARON: How did you know that?

135. 1 D
a/b

DOCTOR: I've been to Skaro.

(oov)
TARON: When?

DOCTOR: At the time of the Dalek war ...

*Ease in, losing DCO.

VADER: Dalek war? * That's impossible. The Dalek war was generations ago. You couldn't have been there.

136. 2 E
Low MCU DOCTOR

DOCTOR: I can assure you I was.

VADER: How?

DOCTOR: I travlled through the barriers of time .. I was with the group who finally broke into the Dalek city. *

*As DOCTOR turns, pan up to MCU TARON

TARON: In our legends there is a figure.. a being from another planet who came to Skaro when the Thals were in their greatest peril ... in something called a .. a Tardis. He had three companions.

137. 1 D
MCU DOCTOR

DOCTOR: Barbara, Ian and Susan.

138. 2 E
CU TARON reaction

139. 1 D
C3s. VADER/DOCTOR/TARON

VADER: And their leader was called ..

DOCTOR: The Doctor.

TARON: Are you trying to tell us that you are the Doctor?

140. 2 E
CU DOCTOR.

DOCTOR: That's right.

141. 1 D
CU VADER

VADER: That's nonsense. What are you doing on this planet. Of all the planets in the galaxy. You've come to

142. 2 E
CU DOCTOR with gun

spy on us.

DOCTOR: Just you listen to me. You've saved my life and I'm grateful. But that doesn't give you the right to subject me to an inquisition.

143. 1 D
Frontal 2s. VADER/DOCTOR/TARON

(THE DOCTOR IS RUBBING HIS CHEEK. TARON NOTICES IT)

As TARON kneels, go in to tightest 2s. DOCTOR/TARON

TARON: Vaber .. give me your spray.

VADER: Waste our medical supplies?

TARON: The spray, Vaber!

DOCTOR: What are you going to do with that?

(TARON SPRAYS ONTO THE DOCTOR'S FACE)

TARON: You've been infected with a particularly deadly fungus. Those sponge things spread their spores in that liquid they discharge. The fungus grows very quickly unless the surface has been specially treated... That'll be all right now.

Go in further, losing TARON

DOCTOR: What would have happened?

144. 2 E
CU TARON

TARON: Without treatment it would have spread all over your body.

145. 1 D
Frontal CU DOCTOR

DOCTOR: That's nice.

146. 2 E
a/b

TARON: Finally, your're engulfed by it.

147. 1 D
CU DOCTOR reaction

148. 4 E 35
CS JO leaning fwd.

(NO PAGES 49-51 ON TO P.52)

(5 next)

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STORY REVIEW

Tim Robins

In a season where every story is, in one way or another, a celebration of a decade of 'Doctor Who', 'Planet of the Daleks' pays homage to the 1963 Dalek adventure that helped ensure that ten-year run. This time the planet of the Daleks is called Spiridon rather than Skaro, but otherwise we are on very familiar territory.

The story is 'boy's own adventure', pure and simple. In this blood-and-thunder universe, lines are delivered straight from the hip. "Spiridon - one of the nastiest pieces of space garbage in the ninth system!" Sometimes the dialogue - often only slightly adapted cliches from familiar westerns and war movies - stumbles on some unintended humour: "The eye-plants are moving!", "Things are growing in this jungle!" and "You've been infected by the fungoids!" all raise a smile.

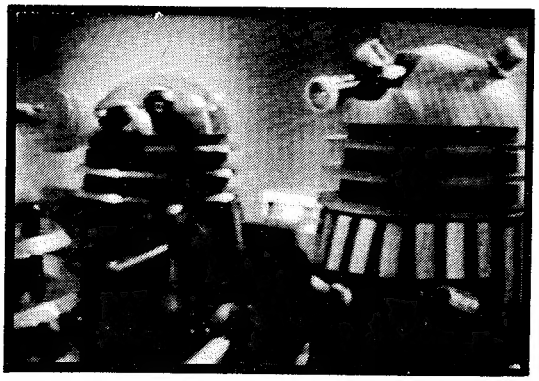
Returning with the Daleks is their 'father', Terry Nation, making his first contribution to the series since he co-wrote 'The Daleks' Master Plan' (Serial "V") in 1965. Nation is of that school of television writing which holds that since there are supposed to be only three plots in the world, there is no point bothering with the second and third when you can just as easily re-write the first. Here he displays his apparent understanding of science-fiction as a collection of gimmicks with an unashamed brashness born either of naivety or cynicism. The locations are a screaming jungle and a ruined city, the interior settings of the perfunctory 'a white room', 'another white room' and 'a white room with flashing lights' variety. It is no surprise to discover that Spiridon's core is molten ice, its natives invisible and its plant-life hostile.

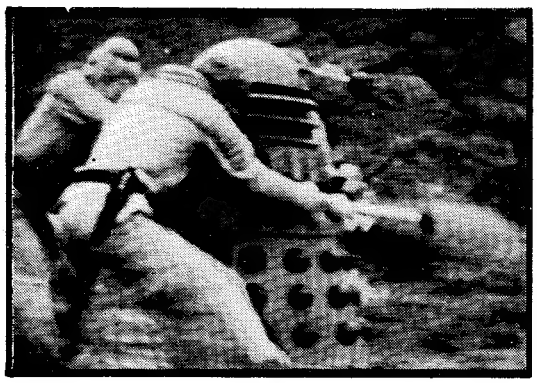
More interestingly, 'Planet of the Daleks' presents a deft, sometimes ingenious and often blatent re-working of 'The Dead Planet' and the other six episodes that comprised that first ever Dalek story (Serial "B"). To begin with, the general setting of the two stories is similar: the earlier one took place in a petrified forest and the gleaming Dalek city; this one is set in the Spiridon jungle and the gleaming Spiridon city. Added to this is the fact that both stories feature the Thals, although their characterisation in 'Planet of the Daleks' as a race of bully-boys (and girls) is far removed from their origin as a race of beautiful pacifists. Then there are various situations which recur with little elaboration from when first seen: the Thals' entry into the Spiridon city via its cooling ducts, the destruction of a Dalek ascending an air vent and the use of a Dalek casing as a disguise all recall similar events in the first story - the Thals' entry into the Dalek city through its hydro-electric power ducts, the destruction of a Dalek ascending in a lift and Ian's efforts to disguise himself as a Dalek, respectively. Meanwhile, Jo's fungal infection and its treatment by native Spiridon medicine mirror Susan's and her companions' treatment by native Thal drugs.

Such are the mnemonic properties of 'Planet of the Daleks' that parallels may be found between even fairly obscure scenes in this and the debut Dalek serial. The Daleks' plan to release life-destroying bacteria on Spiridon is a clear reworking of their earlier scheme to kill all life on Skaro by releasing nuclear waste into the atmosphere. In both stories, one of our first glimpses of the planet is provided by a black and white picture on the TARDIS monitor, slowly panning across the jungle. The mysterious Spirdonian stone statues recall the equally enigmatic artifacts dotted around the Dalek city's perimeter.

These parallels between the two stories are more laborious to recount in print than they are to watch on screen. As usual under the Barry Letts/Terrance Dicks production team, the continuity is there for those who can recognise it but isn't intrusive for those who are unfamiliar with earlier adventures. Although the Doctor does make an overt reference to Ian, Barbara and Susan (see page "68-04"), this hardly constitutes an instance of stopping the plot to rub the audience's noses in trivial continuity points. The story can be enjoyed by even the most occasional viewer of the programme.

Many commentators have attempted to interpret 'Planet of the Daleks' and the preceding serial, 'Frontier in Space' (Serial "QQQ"), as constituting one epic-length story of equal proportions to 'The Daleks' Master Plan'. While there is some justification for this, in that one adventure leads directly into the other with a wounded Doctor sending a message to the Time Lords, the style and content of 'Frontier in Space' and 'Planet of the Daleks' are so different that the argument ultimately fails to hold water. Terry Nation obviously did





not collaborate with Malcolm Hulke as he had done with Dennis Spooner in writing the 1965/66 serial and, most tellingly, the inclusion of the Daleks in 'Frontier in Space' actually detracts from the story, which clearly was not originally intended to feature them. What bridge does exist between 'Frontier in Space' and 'Planet of the Daleks' is more in the tradition of the Hartnell and Troughton story endings, where a hook would lead into the next adventure.

Parallels and reworkings aside, 'Planet of the Daleks' actually compares quite favourably with its 1963/64 progenitor. Although it lacks the sense of wonder, it tries to evoke a similar epic atmosphere and aspires to the spectacle delivered by the Daleks' appearances in 'TV 21' and 'TV Action'. "Somewhere on this planet there are ten thousand Daleks!" exclaims a Thal - although unfortunately most of them prove to be of the 'tricky-action' Palitoy variety. The entrance to the Spiridon city is an impressive piece of design work, and the scenes of the Doctor and the Thals pushing Daleks into ice pools have entered long-time viewers' collective consciousness to become another icon in the Dalek myth, as has the final appearance by the Dalek Supreme rehearsing a now-familiar speech. But it has to be said that the memory of Dalek adventures always delivers more than the reality.

Of course, as with the Thals, the characterisation of the Daleks has changed considerably over the years. Starting out as a race of paranoid scientists, they quickly became Terry Nation's metaphor for Nazi shock troops - jackboots and ray guns - before David Whitaker restored some of their original cunning in his two stories. In their first appearance of the Seventies, in Louis Marks' 'Day of the Daleks' (Serial "KKK"), they had changed again and were now more akin to a race of middle managers, concerned with production quotas and the like. In 'Planet of the Daleks', however, the wheel comes almost full circle as Nation has his creations back to their old ways as a race of merciless conquerors, although sadly they seem rather characterless.

Jon Pertwee himself has often gone on record as saying that he dislikes the Daleks because he finds them boring. Regrettably, his boredom is actually visible at some points in 'Planet of the Daleks' - particularly when he watches one of the machine-creatures fumbling for a lift control pad. After his bantering with such a wealth of human/alien characters earlier in the season, the Daleks kill the conversation stone dead. However, this is no excuse for the mawkish and sometimes inept script that has the Doctor delivering lines like: "Courage isn't just a matter of not being frightened, you know, it's being afraid and doing what you have to do anyway. Right, well, after that little tutorial on bravery, let's see if we can find a way of getting out of here."

The lacklustre aspects of the script are mirrored by some instances of equally poor execution. Dalek head lights continually flash out of synchronisation - as does the curious torch-like eye stalk of the Dalek Supreme - and this problem is exacerbated by the fact that vocal artiste Roy Skelton, clearly on an off day, makes one Dalek sound exactly like another. Even the camera angles fail to indicate which Dalek is speaking. The studio is the right place to create truly alien environments, but unfortunately the Spiridon jungle is uninteresting and its denizens faintly ludicrous - particularly when seen as a crowd of glowing eyes in the dark. The Spiridons' bright purple furs make one wonder what poor large, furry and very hot animals they originally belonged to. The Dalek flying saucer - which appears to be a couple of lampshades stuck together - is particularly lamentable. However, full marks must go to the Designer for the TARDIS interior, restored to its early 1960s' design - although it is best to overlook some of its newer G-Plan fittings. Another plus is the effective and convincing use made of CSO to convey the Spiridons' invisibility, which otherwise serves very little dramatic purpose in the story.

The return of the Daleks to 'Doctor Who' in 'Day of the Daleks' has been described by some critics as a victory for the under-tens. The same might be said, perhaps with more justification, of 'Planet of the Daleks'. A slam-bang action adventure for the audience 'Doctor Who' should never lose sight of - and frankly has never been able to, even when it's tried - this serial represents what 'Doctor Who', for better or worse, has almost always been about - pulp sci-fi adventure for kids and like-minded adults. A universe where prose is purple and death comes in various shades of green.

SPACE & TIME

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SPACE & TIME

PRODUCTION OFFICE

Jeremy Bentham

'Day of the Daleks' (Serial "KKK") had caused quite a rumpus in 'Doctor Who' circles when it went into production in 1971. Terry Nation's agent, Roger Hancock, had reminded the BBC in very firm terms that the Daleks could be used in 'Doctor Who' only with his client's approval. Furthermore, as their creator and copyright-holder, Nation had first refusal on scripting any Dalek stories.

.Fortunately, this row had been resolved quickly and amicably, with Terry Nation receiving a royalty and an on-screen credit, and also a commission to devise and judge a competition for 'Radio Times'. Nevertheless, it had brought into focus the grey area of contention about script writing for the Daleks which had existed ever since the late Sixties. At that time, Nation had withdrawn permission for his creations to be used in 'Doctor Who' as he had hopes of launching them in an American film series - hopes which were never fulfilled, due to a lack of interest on the part of the American companies.

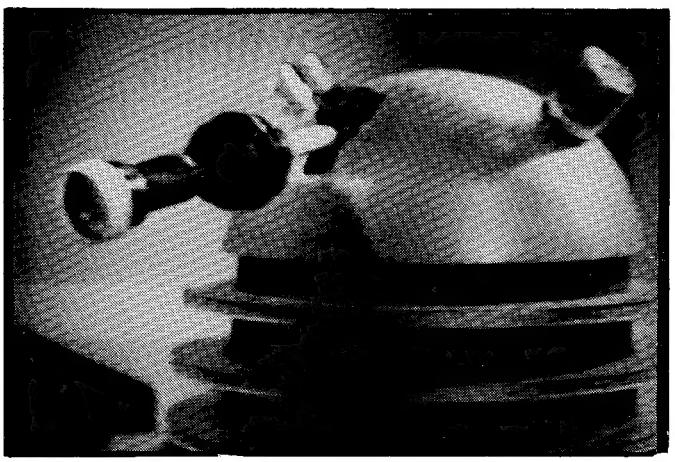
Since then, Terry Nation had worked in the States for a period before returning to England and taking up writing or script editing commissions on a whole variety of ITC film series, most notably 'The Avengers' and 'The Persuaders'.

1972, however, saw a decline in the amount of work Nation did for independent television, and a turning of attention once more towards the BBC. Public interest in the Daleks had been high after their return in Louis Marks' story, posing the significant question: could their success in the Sixties be repeated in the Seventies?

A compromise was therefore reached whereby the 'Doctor Who' office could continue to use the Daleks in at least one story per year, provided that Terry Nation got to write the storylines and the scripts. This arrangement suited both parties: Barry Letts could have the Daleks and the ratings upswing that any revival of 'Dalekmania' might bring, while Terry Nation got the writing commissions, royalties from any new merchandise licences and the opportunity to publicise in the press the fact that "the creator of the Daleks is returning to 'Doctor Who'".

The result was 'Destination Daleks', the concluding half of the big space opera planned by Barry Letts and Terrance Dicks and begun with Malcolm Hulke's 'Frontier in Space' (Serial "QQQ"). At the time of commissioning this story, the only brief given to Terry Nation was an instruction to write a six-part serial with the Doctor and Jo Grant setting out in the TARDIS to find the planet where the Daleks are gathering their army for the invasion of the galaxy. Other than that, there was very little in the way of structured overlapping with Hulke's story.

In a way this was helpful to Nation. Working on the



theory that nothing succeeds like success, he all but rewrote his debut 'Doctor Who' script, 'The Daleks' (Serial "B"), adding liberal sprinkles of subsequent Hartnell plot devices along the way (see page "68-05"). He did manage to add a couple of new ingredients to the old melting pot, however, most significantly the new Dalek Supreme in episode six. Nation had never really cared for the persona of the Dalek Emperor - the David Whitaker creation whose mobile version had virtually dominated the 'TV 21' comic strip and whose appearance as a static giant had helped climax the latter episodes of 'Evil of the Daleks' (Serial "LL") in 1967. Instead, he promulgated the idea of a Supreme Council made up of Super-Daleks, and suggested to Director David Maloney how these might be achieved.

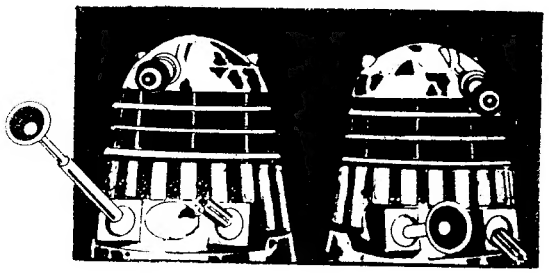
Following completion of the two Milton Subotsky Dalek cinema films in the Sixties, Nation had been allowed to keep two of the large-fendered movie Daleks himself. He offered the loan of these to David Maloney as a cheap, easy way of realising the Dalek Supreme. With budgets tight on this story (balancing the books after spending excesses on other serials in the season) Maloney readily accepted, giving Visual Effects the task of carrying out suitable modifications on the casing. A new set of neck rings were added, as were new valve lights (including one inside the eye unit), while the casing itself was given a full high-gloss re-spray in black and gold.

The script for 'Destination Daleks' was given its final polish by Terrance Dicks, becoming 'Planet of the Daleks' in the process. One thing he insisted upon was changing the name of the youngest Thal astronaut, whom Terry Nation had christened 'Patel'. This was because Malcolm Hulke had already used that name for one of his characters in 'Frontier in Space'. The letters were therefore juggled around to form 'Latep'. Dicks was, however, happy to retain the character of Rebec, whom Nation had named after his youngest daughter, Rebecca.

Barry Letts admits that he was fortunate in persuading David Maloney to return to 'Doctor Who' to direct this story. While not averse to the programme, Maloney had made a conscious decision not to work on it any more after finding himself in virtually constant demand towards the end of the Troughton period due to his reputation for speed, efficiency and unflappability. His reasons for saying 'yes' to 'Planet of the Daleks' were simple and straightforward: a yearning to tackle a show with special effects and a curiosity to work with the show's most famous monster. As he later said of the Daleks, "...they looked formidable, they lit well and looked nice and metallic".

ON THE RECORD

Susan James



Over the years, an enormous quantity of 'Doctor Who'-related merchandise has been produced for consumption by eager fans. One aspect that should not be overlooked is that of record releases.

The first ever 'Doctor Who' record was, naturally enough, Ron Grainer's theme music, as realised by Delia Derbyshire and Dick Mills, which was released on Decca records in 1964. This was followed by a succession of other records over the next eighteen months, many of them linked to what has since become known as 'Dalekmania', and almost all falling very much into the 'novelty' category.

Perhaps the most interesting of these mid-Sixties releases was an EP in Gerry Anderson's 'Century 21' mini-album series (MA 106), which consisted of an edited soundtrack of episode six of 'The Chase' (Serial "R"), narrated by David Graham (of Dalek - and Mechanoid - Voice fame). This came in a picture sleeve, boasting a colour photograph of two Daleks as seen in the story, and was released in two versions - the first, which featured the TV theme music, was withdrawn due to contractual problems and replaced by one with a version of the theme performed by the Eric Winston Orchestra (which was also included on an EP of 'Century 21' themes).

Another interesting release, in 1965, was 'Who's Who?', a rather excruciating song performed by none other than Roberta Tovey, who played the role of the Doctor's granddaughter Susan in the two Dalek cinema films. Then, in 1968, another of the Doctor's companions, this time from the TV series itself, released the next noteworthy record. This was Frazer Hines, whose rendition of the pop-orientated 'Who is Doctor Who?' failed to gain any great sales, despite the fact that he was allowed to perform it on an edition of the BBC's 'Top of the Pops'!

In the early Seventies, an updated version of the TV theme music was released, this time in a picture sleeve and on the BBC's own record label (RESL 11) (although the original Decca recording was still available simultaneously). Then, in late 1972, the Doctor himself made a bid to become a pop star with Jon Pertwee's release of 'Who is the Doctor' (hardly an original title!) on the Purple record label (PUR 111). This record consisted of Jon Pertwee speaking the lyrics (reproduced on page "68-09") over a 'jazzed-up' version of Ron Grainer's theme, and was the most successful 'Doctor Who'-related record to that date, in terms of sales. Part of the reason for its success was that Purple Records went to some lengths to promote the release, even to the extent of borrowing two Daleks from the BBC in December 1972 for a publicity stunt - which gained even more Press attention than it might have done when it was reported that the Daleks had been stolen from outside the company's offices in Soho while the attendants were having a tea break!

An appeal for the return of the stolen Daleks was made on the children's magazine programme 'Blue Peter', and they were eventually recovered in May 1973. One was found standing outside a garage by a group of nurses, while the other was discovered by a startled motorist nestling underneath the tarpaulin which he had draped over his car to protect it from the winter weather! The returned Daleks made an appearance on 'Blue Peter', in a rather battered condition, although curiously they were two of the new ones which had been constructed for 'Planet of the Daleks' (see page "68-11") and looked nothing like those that had been pictured in newspapers at the time of the theft - which has led some observers to suggest that the whole thing was in fact a 'set up'! However, 'Doctor Who' had certainly proved its potential for generating record sales, paving the way for many more releases in future years.

The Missing Dalek

This is one of the Daleks missing since December from outside the record company involved with the making of the 'Who is the Doctor' record.

Anyone with information concerning these alien creatures should contact the BBC.

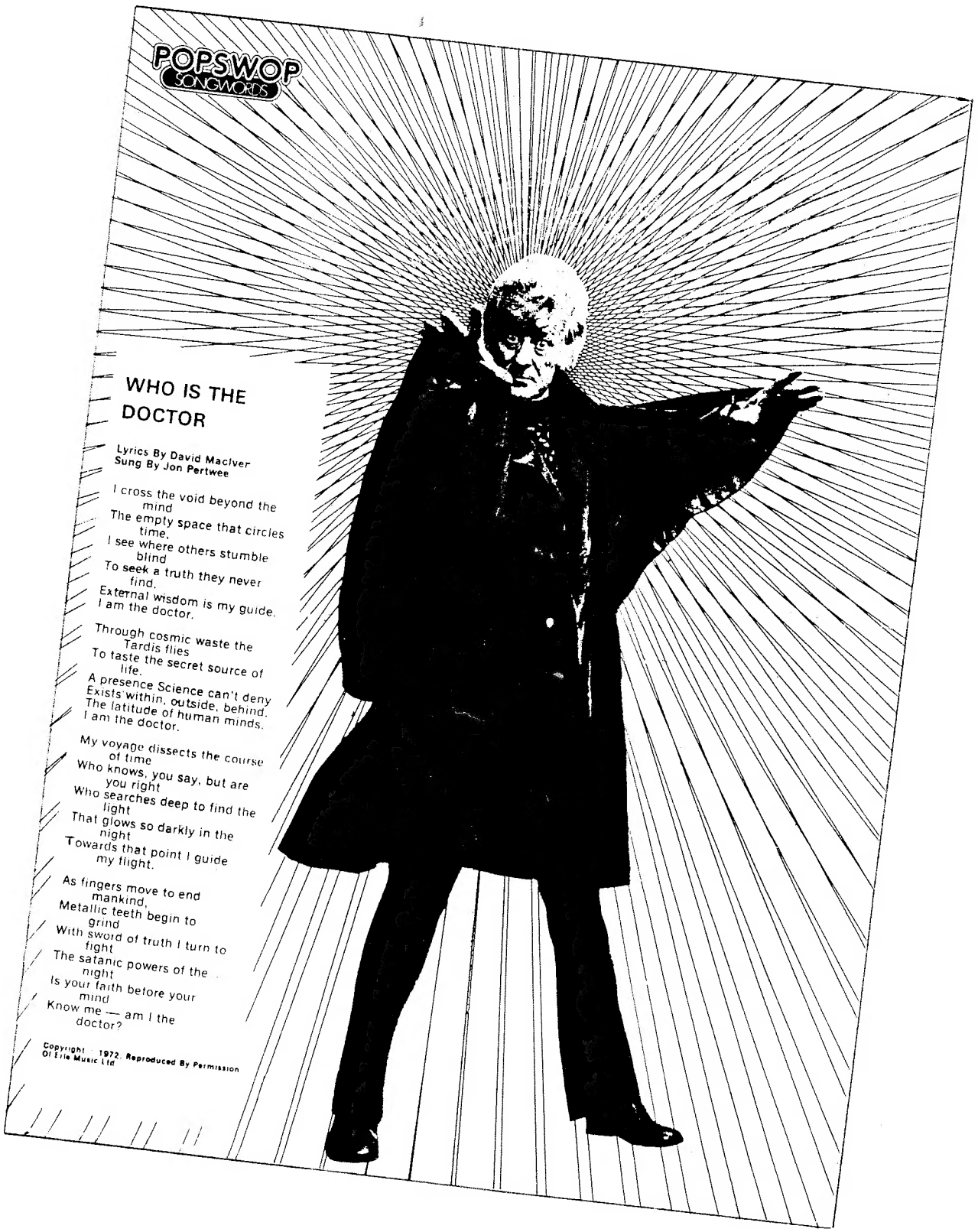
DALEKS at large in London

HAVE you seen a mechanical robot which answers to this description? "A hideous machine-like creature, legless and moving on a round base. Lacking human features, the creature has a lens on a flexible shaft as an eye and arms with mechanical grips for 'hands.'"

Two of the creatures disappeared from the door of a record company in London's Newman Street on December 5.

Anyone who has any information about the Daleks should contact the BBC, who loaned them to a record company for a publicity stunt.

WHO IS THE DOCTOR


POPSWOP
SONGWORDS
WHO IS THE DOCTOR
Lyrics By David MacIver
Sung By Jon Pertwee
I cross the void beyond the mind
The empty space that circles time,
I see where others stumble blind
To seek a truth they never find.
External wisdom is my guide.
I am the doctor.
Through cosmic waste the Tardis flies
To taste the secret source of life.
A presence Science can't deny
Exists within, outside, behind.
The latitude of human minds.
I am the doctor.
My voyage dissects the course of time
Who knows, you say, but are you right
Who searches deep to find the light
That glows so darkly in the night
Towards that point I guide my flight.
As fingers move to end mankind,
Metallic teeth begin to grind
With sword of truth I turn to fight
The satanic powers of the night
Is your faith before your mind
Know me — am I the doctor?
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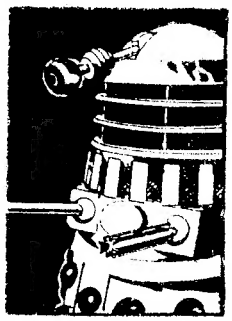
ABOVE: The lyrics of 'Who is the Doctor' as they appeared in the teenagers' pop magazine 'Popswop' in 1973.

DALEKS ON DISPLAY

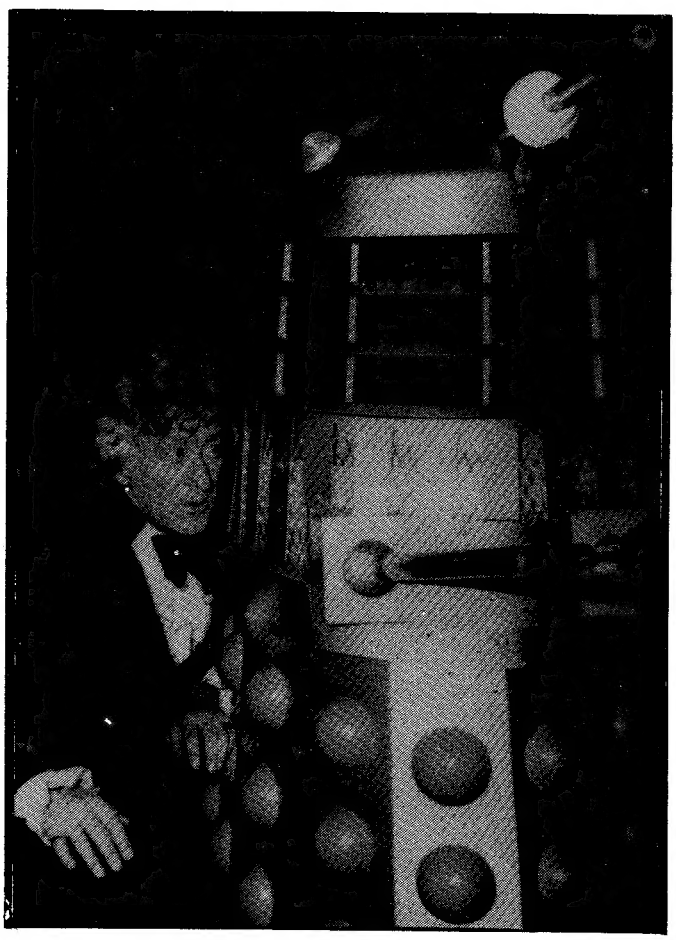
Susan James



Although there had been two 'Doctor Who'-related displays the previous year (see 'Season 9 Special' release, page "S9-06"), 1973 saw something rather more ambitious being mounted in the form of an exhibition. This was staged, over a period of several weeks, at the perhaps rather unlikely venue of the Science Museum in Kensington, London, as part of a larger 'BBC Special Effects' show.

Visitors to the exhibition - who included many parties of school children - passed first of all through a 'haunted mill', which was basically just a set decorated as an old and delapidated mill, wherein skeleton props and the like would suddenly leap out to startle the unwary, accompanied by standard 'thunder and lightning' storm effects. This led onto a smaller display of various pieces of equipment used in effects work, including a foam machine similar to the one which had been pressed into service so often on 'Doctor Who' in the late Sixties (see 'Season 5 Special' release, page "S5-10"). This machine demonstrated some of its capabilities by producing a continuous stream of cobweb-like strands.

BELOW: Jon Pertwee attends a photo-call at the exhibition.



Beyond this, two sets of double doors gave onto the focal point of the exhibition - for 'Doctor Who' fans, at least! - a TARDIS control room set. At the centre of this hexagonal room, the walls of which were decorated with the familiar pattern of circles, was a replica of the console, complete with oscillating central column, protected from the attentions of young would-be time travellers by a surrounding barrier.

Built into the control room wall, on the right hand side, were two large alcoves, each of which housed a tableau featuring monsters from the TV series. In the first, three of the Doctor's recent 'acquaintances' - an Ogron, a Sea Devil and a Draconian - rubbed shoulders with one of the most popular foes of earlier years, a Cyberman. These were all original costumes from the series itself, but this was not the case with the occupants of the second tableau - two Daleks standing guard on a planetscape. Rather than using the BBC's own props, these Daleks were specially built for the display - which was perhaps just as well, because they were easily within visitors' reach and suffered a considerable amount of wear and tear during the course of the exhibition. Despite this, with their eye-stalks and arms constantly in motion - courtesy of in-built motors - and accompanied by a soundtrack of typical Dalek exclamations, they were never less than impressive.

Leaving the TARDIS control room through another set of double doors, one came to a further small display of special effects, which included several model spaceships and the model church from 'The Daemons' (Serial "JJJ"). Perhaps the most interesting part of this display, however, was a further model, again related to 'The Daemons', demonstrating how the effect of the tunnel through the heat barrier was achieved. The tunnel itself was a wooden frame, around which a piece of silver tinsel was wound. A sheet of polythene was then placed between this and the camera and smeared with Vaseline around the line of the tunnel, thus disguising it and making it shimmer as if in a heat haze.

All that remained after this was to visit the gift shop, where 'TARDIS Commander' badges were on sale, and then to wend one's way home with happy memories of the first full-scale 'Doctor Who'-related display since that mounted at the 'Daily Mail Boys and Girls Exhibition' for 1967/68 (see 'Season 5 Special' release, page "S5-07"). There is no doubt that the show was a success - and this fact was not lost on BBC Enterprises either, who quickly began to plan a longer-term venture...

TECHNICAL NOTES

Jeremy Bentham

One of the earliest and trickiest problems tackled by the production team on 'Planet of the Daleks' was marrying this story to its predecessor, 'Frontier in Space' (Serial "QQQ"). 'Frontier in Space' was already well into production by the time Terry Nation delivered the first of his draft scripts for 'Destination Daleks' (as it was then called), leaving the Director of the earlier serial, Paul Bernard, no option but to shoot Malcolm Hulke's original ending (see page "67-11"). And between the end of recording on 'Frontier in Space' and the start of shooting for 'Planet of the Daleks' lay more than two months' gap while 'The Three Doctors' (Serial "RRR") was put in the can.

It was during the rewrite sessions on 'Planet of the Daleks' - which were quite extensive - that the decision was made to have the Doctor wounded at the beginning of the serial, thereby providing a more convincing reason for him to become separated from Jo, and a more dramatic start to the story than Terry Nation had originally envisaged.

Thus Terrance Dicks devised most of the TARDIS scenes in episode one, tracing the action back to the Doctor lying wounded from the blast of an Ogron handgun outside a 'flat' of the TARDIS doors. The trick was then to graft this cliffhanger/opening onto the scenes already recorded by Paul Bernard for 'Frontier in Space'. David Maloney's team achieved this successfully, although it left the actual shooting of the Doctor by the Master as a somewhat confused series of rapid inter-cuts.

This re-editing of the 'Frontier in Space' master tape to substitute Maloney's cliffhanger ending was done after the recording of episode four of 'Planet of the Daleks' on February 6th 1973.

One benefit arising from the out-of-sequence recording of this season's stories was that there was no need to re-build the TARDIS interior set for 'Planet of the Daleks'. Thanks to 'The Three Doctors' having been shot just a few weeks earlier, Maloney's crew had access to the full TARDIS set designed for that story by Roger Liminton. The only detail Designer John Hurst was asked to append was a 'slide-out wall bed' for the Doctor, which Properties Department supplied.

These savings helped pay for a solution to a problem which had, at times, been all too apparent in 'Day of the Daleks' (Serial "KKK") - the fact that there were only three serviceable Daleks props remaining from the Sixties. David Maloney apportioned some of his slim budget to Visual Effects for the building of four more casings. These were rather more crudely-made than the originals, however, and consequently were used mainly for 'crowd' scenes, without operators inside them. This led the studio staff to nickname them 'goons'.

Miniature work also received a fair proportion of the going budget. Dynamic model shots (i.e. those where the models had to 'do' something) featured in almost every episode, with some sequences requiring pyrotechnics as well (e.g. the explosion of the Thal bomb in episode six). All this work was done on film at Visual Effects, utilising their new model stage, including the episode one shot of the TARDIS spinning through space. Not counting its slow tilt in 'The Mind Robber' (Serial "UU") and the Time Ram effect in 'The Time Monster' (Serial "OOO"), this was the first time the Police Box had been seen spinning while travelling between planets, and Effects Designer Clifford Culley can therefore be credited with pioneering this concept.

For the miniature of the Dalek Supreme's shuttle craft, Cully chose to make the retro-rockets out of gas burners, rather than using expensive firework-type effects rockets. This enabled him to film several shots of the pylon-mounted craft landing and taking off, and to make those shots of a longer duration.

A model set that ultimately did not get made, due to cost, was that of the TARDIS totally engulfed in fungal growth. This would have been seen in episode one.

The 'molten ice' allotrope featured both in model shooting and in the live action sequences filmed at Ealing was made from a mixture of wallpaper paste and gelatin, which gave it the necessary glutinous texture and enabled it to be made cheaply and in large quantities. For reasons of scale, the 'miniature' ice contained a higher proportion of gelatin, which made it flow more easily around the model Daleks (which were simply commercial toys painted up to look the same as the full-size Daleks). A thicker, more pastey concoction was used for the ice tunnel scenes.

The budget permitted only one day's location shooting for 'Planet of the Daleks', which took place in a quarry. This was for the scene in episode five where two Daleks are ambushed by the Doctor's party and pushed (along an unseen ramp) into an Ice Lake. Being the middle of winter, and very cold, the shooting was completed as quickly as possible and some weeks in advance of studio recording. In the gap between location and studio work, Katy Manning's hairstyle was changed, leading to a small, but noticeable, continuity error.

Carefully orchestrated CSO, using two locked-off cameras with linked zooms, achieved most of the scenes with invisible Spiridons. The true appearance of the Spiridons was revealed only in one scene, where Jo's friend Wester becomes visible as he dies. This allowed Roy Skelton to make a brief on-screen appearance as the creature whose voice he provided - albeit under heavy make-up.

All the TARDIS interior and exterior sequences (including the insert for episode six) were shot during episode one's recording day, January 22nd 1973. There were two reasons for this: first, the TARDIS set was too large to fit into episode six's studio space (which already had to accommodate the Dalek control room, the corridor block, the jungle section and all the Level Zero chambers); secondly, it was easier to accomplish all the scenes involving the pump-operated fungoid sprays in one go. For these reasons, the specially-modified Dalek Supreme (see page "68-07") had to be ready by January 22nd.

Because of the special make-up requirements, the scene early in episode one of the Doctor's face covered in rime was post-recorded as a video insert at the end of the episode.

Aside from these instances, other out-of-sequence recording on this story included: all the episode two Dalek control room scenes, which were done with episode three; the episode one CSO materialisation of a Dalek, done during episode five's recording; all the chimney parapet scenes that were shot during the episode five/six recording block; and the city entrance scenes, all of which were recorded with episode five.

PRODUCTION CREDITS

Stephen James Walker

SERIAL "SSS" COLOUR

PART 1	Duration 24' 51"	7th. April 1973
PART 2	Duration 24' 08"	14th. April 1973
PART 3	Duration 22' 34"	21st. April 1973
PART 4	Duration 23' 36"	28th. April 1973
PART 5	Duration 22' 31"	5th. May 1973
PART 6	Duration 23' 06"	12th. May 1973

CAST

STARRING:
Doctor Who.....Jon Pertwee
Jo Grant.....Katy Manning

FEATURING:
Taron.....Bernard Horsfall
Vaber.....Prentis Hancock
Codal.....Tim Preece
Wester.....Roy Skelton
Latep.....Alan Tucker

WITH:
Thal Pilot.....Alan Casley
Spiridons.....David Billa, Ronald Gough
Kevin Moran, Terence Denville
Geoff Witherick, Kelly Varney
Gary Dean
Dalek Voices.....Roy Skelton, Michael Wisher
Dalek Operators...John Scott Martin, Murphy Grumbar
Cy Town, Tony Starr
Rebec.....Jane How
Marat.....Hilary Minster

TECHNICAL CREDITS

Production Assistant.....George Gallaccio
Assistant Floor Manager.....Sue Hedden
Graeme Harper, John Cook
Assistant.....Carole Bisset
Technical Manager 1.....Derek Slee
Technical Manager 2.....Ron Bristow
Sound Supervisor.....Tony Millier
Grams Operator.....Gerry Burrowes
Crew.....No. 4
Vision Mixer.....Michael Turner
Floor Assistant.....Ken Dodds
Visual Effects.....Clifford Culley
Costumes.....Hazel Pethig
Make-up.....Jean McMillan
Incidental Music.....Dudley Simpson
Special Sound.....Dick Mills
Script Editor.....Terrance Dicks
Designer.....John Hurst
Producer.....Barry Letts

DIRECTOR:

DAVID MALONEY

BBCtv 1973